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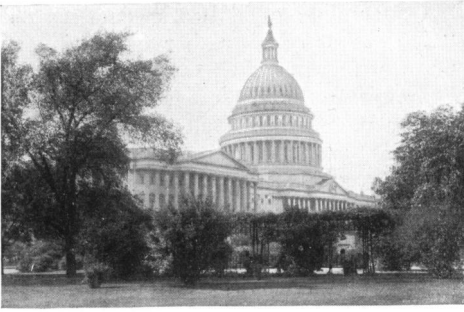
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## ART AND PROGRESS

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### ART FOR THE CHILDREN

In the March number of the *Bulletin* of the Metropolitan Museum of Art are published addresses made by Mr. Robert W. De Forest and Miss Marion E. Fenton at the Child Welfare Exhibit in New York on the Museum's work among children which deserve more than passing note.

Mr. De Forest contrasts present conditions with those of fifty years ago when "there was no Natural History Museum, no Zoological Garden, no public aquarium," and when to be taken to see Leutze's "Washington Crossing the Delaware," exhibited in a room on Broadway, was reckoned an event in a small boy's life. "Today," he says, "the children

come into the Museum singly or in small groups; they come in large classes under the guidance of their teachers; they come to study up for compositions; they come in large numbers with their parents and friends on Sunday afternoons. They are of all classes—the children of wealth and of poverty. All see the Museum on equal terms." And what they gain is this—appreciation of the beautiful. As Mr. De Forest points out, this can only be acquired by seeing. "Our Museum gives more education through the eye in a day than all the books on art in the city would give in a year without it," he remarks, adding, with reference to efficiency: "If I were asked what part of the community our Metropolitan Museum most benefits, I would not name our painters, nor our sculptors, nor even our art students, much less those travelers who can compare its treasures with those of the Louvre or the Vatican, but the children of New York, rich or poor, learned or ignorant, who gain from it their first knowledge and appreciation of the beautiful in art."

The method pursued in securing and holding the children's interest is described by Miss Fenton. "First and foremost," she says, "we give to the child who comes a welcoming shelter in which he may wander at will through well-ordered galleries filled with beautiful objects. \* \* \* We work particularly with classes of children from the schools, making them welcome guests, and in as far as possible, by suggestion, letting them feel that they are choosing what they see, that the visit may be a pleasure, not a task or a lesson a grown-up has set them to learn. \* \* \* With older or high school classes we study with some more definite object in view, for we are trying to co-operate with teachers that we may make our collections of use to them in various subjects. It is seldom that a class is ready to go home at the end of an hour, and almost invariably the demand is, 'How soon may we come again?'"

In response to the inquiry whether the Museum is not training these children to care for beauty which they cannot af-

ford, Miss Fenton answers: "No, for the enjoyment and often even the possession of beauty is more a matter of seeing and of knowing than of price. It is not entirely for the sake of the esthetic that we are helping them, for if they can by seeing and appreciating and copying beautiful things make their own work better, they are aided financially as well. Throughout, the aim of our work with the children is to help them to see and to discover for themselves, to relate Art and Life, and, above all, to make them feel that 'Art is joy.'"

This leaves little to be said, but the fact that in its work among children the Metropolitan Museum of New York is allying itself to other museums all over the country and merely adding impetus to a great nation-wide movement should here be noted. Indeed, almost all the American Art Museums are at the present time carrying on educational work along these same lines, supplementing the instruction which is given in the public schools. The result is beginning to show and it will be more and more manifested as time passes. Great art can only be born among art-loving people, and when we have become a nation of art lovers we shall be also a nation of art producers. But deeper things underlie this consummation—as Miss Fenton has suggested, the power of enjoyment, aspiration and accomplishment are found in a knowledge of art which is vital and personal.

## NOTES

F. P. A. F. A.  
TRAVELING EX-  
HIBITION

The Fellowship of the Pennsylvania Academy of the Fine Arts entered in March upon a new field of activity—a traveling exhibition to make a circuit of half a dozen of the smaller cities in Pennsylvania and Ohio. For a number of years the organization has held an annual exhibition under the roof of the Academy to which work by all artists was eligible. The traveling exhibition is restricted to works by members of the Fellowship only. Of these about one hundred were selected

by the jury from about one hundred and fifty submitted. The jury consisted of Thomas P. Anshutz, chairman, Charles Grafty, Edward W. Redfield, Blanche Dillaye, Hugh H. Breckenridge and Alice Barber Stephens. The exhibition committee which arranged all details, including management, is Rutherford Boyd, Thomas P. Anshutz, Nicola D'Ascenzo, Johanna Boericke, Charles F. Ramsey, Henry F. Rittenberg, Frank Reed Whiteside and Emelie Zeckwer. The first city on the itinerary was Easton, Pennsylvania, where the exhibition was held under the auspices of the New Century Club at a local dealer's gallery; next came Harrisburg, then in April, Youngstown, Ohio, and later Lancaster, Pennsylvania, and Cleveland, Ohio, and in the autumn, Erie, Pennsylvania.

The exhibition includes work in all mediums, the preponderance being, of course, oil paintings, though the work shown in both water color and black and white is exceedingly strong and interesting. It is a bright, vivacious little show, well worth the while of the smaller cities and particularly interesting as showing of what stuff the membership of the Fellowship is made. There is good variety of subject and manner. Among the finer things shown is a marine by Blossom Farley entitled "The Sands of Barnegat," a highly finished and delightful canvas. Edwin S. Clymer's "Silver Birches" is a good work, showing a decided departure from this impressionistic painter's usual style. Adolph Borie exhibits two charming portraits of his wife, one in his finer vein of high, pure color, which exceeds in interest anything seen from his brush recently. Carroll Tyson sends an interesting landscape, "The Southwest Valley"; Miss Butler two seascapes with New England rocks in the most acceptable manner; Martha Walker two charming foreign studies of a "Rainy Day in the Market Place, Dalmatia," and "Brittany Baby." Everett L. Bryant shows a charming study of spring in Druid Hill Park; Esther Groome is represented by probably the best canvas she has produced—"Old